THE WHITNEY REVIEW

1963-1964

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THE WHITNEY REVIEW 1963-1964

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This is the fourth issue of an annual publication designed to review the year's activities (September 1 to August 31) of the Whitney Museum of American Art. It is edited by the Friends' Publications Committee in collaboration with the Museum staff. It is not a formal annual report. Its purpose is to record events of general interest including the collecting activities of both the Museum and the Friends.

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THE NEW WHITNEY MUSEUM

Marcel Breuer's bold and unconventional designs for the new Whitney Museum, illustrated in these pages, were publicly released in December. A massive, sculptural building, clad in unpolished granite, it will stand in strong contrast to the glass-and-steel formula of much modern architecture. It also promises to be supremely functional in its arrangements, and will give the Whitney approximately three times its present exhibition and storage space. Construction has begun at the Museum's new site on the corner of Madison Avenue and East 75th Street, with completion scheduled for the spring of 1966.

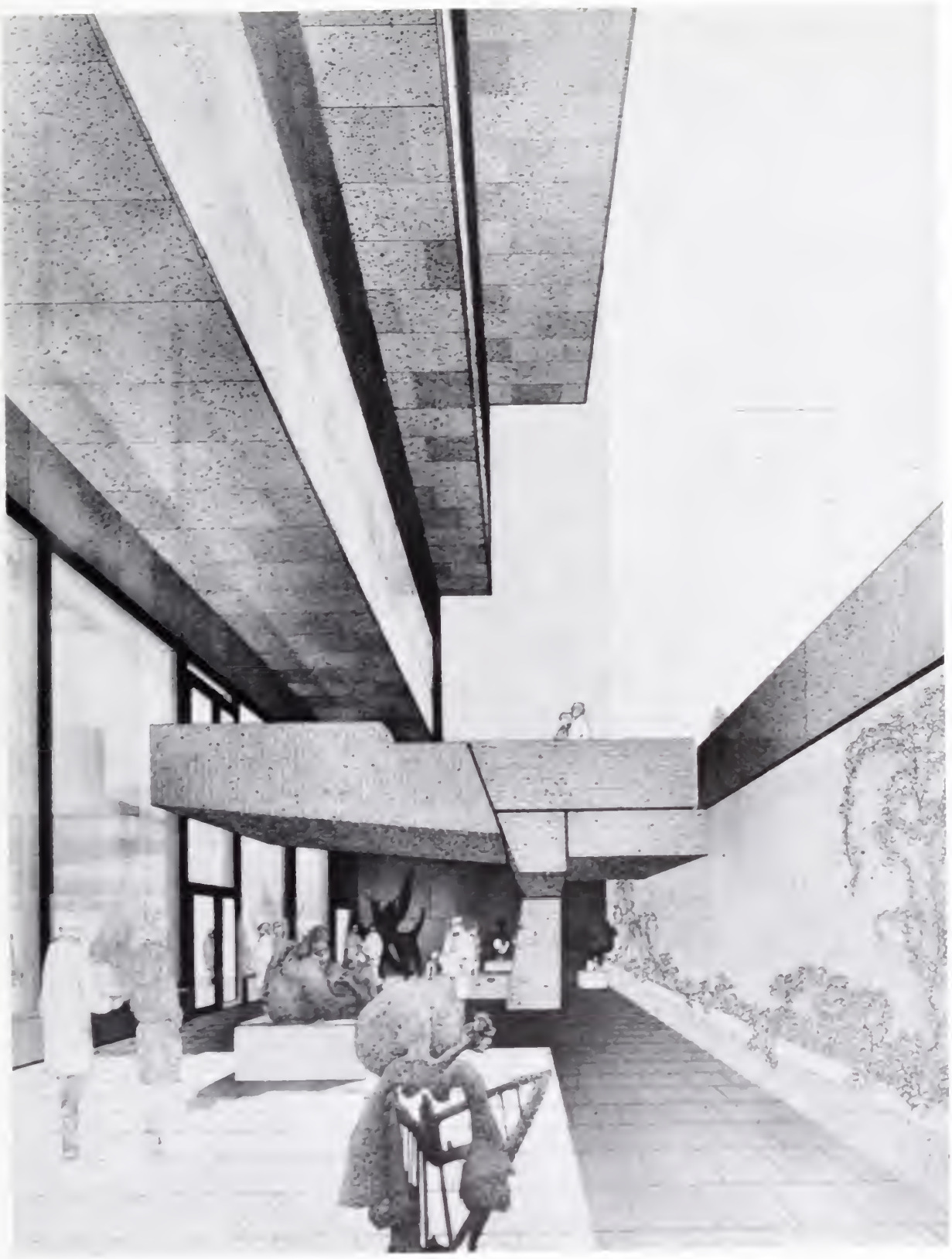
Among the unusual features of Mr. Breuer's building are the sunken sculpture garden, partially covered by the inverted ziggurat of the facade, the approach to the main entrance across a concrete bridge, and the "eyebrow" windows, canted towards the north. Inside, the lobby hangs like a balcony over the sculpture gallery below. The main exhibition areas on the second, third and fourth floors will have grid ceilings of pre-cast concrete, which support both the lighting track and the movable partitions. The floors are chiefly of split bluestone. A restaurant adjacent to the sculpture gallery and a second-floor auditorium (which can be converted into exhibition space) will provide new facilities, unavailable in the Whitney's present building.

The main galleries are extremely flexible, being unencumbered by piers or other supports. The partitions may be arranged in virtually any pattern to create a controlled circulation or an open installation. Smaller, more intimate side galleries on the second and fourth floors provide variety and an appropriate setting for small shows. Artificial lighting will be used throughout, the function of the windows being to open occasional vistas to the outside and to dispel any sense of disorientation or claustrophobia.

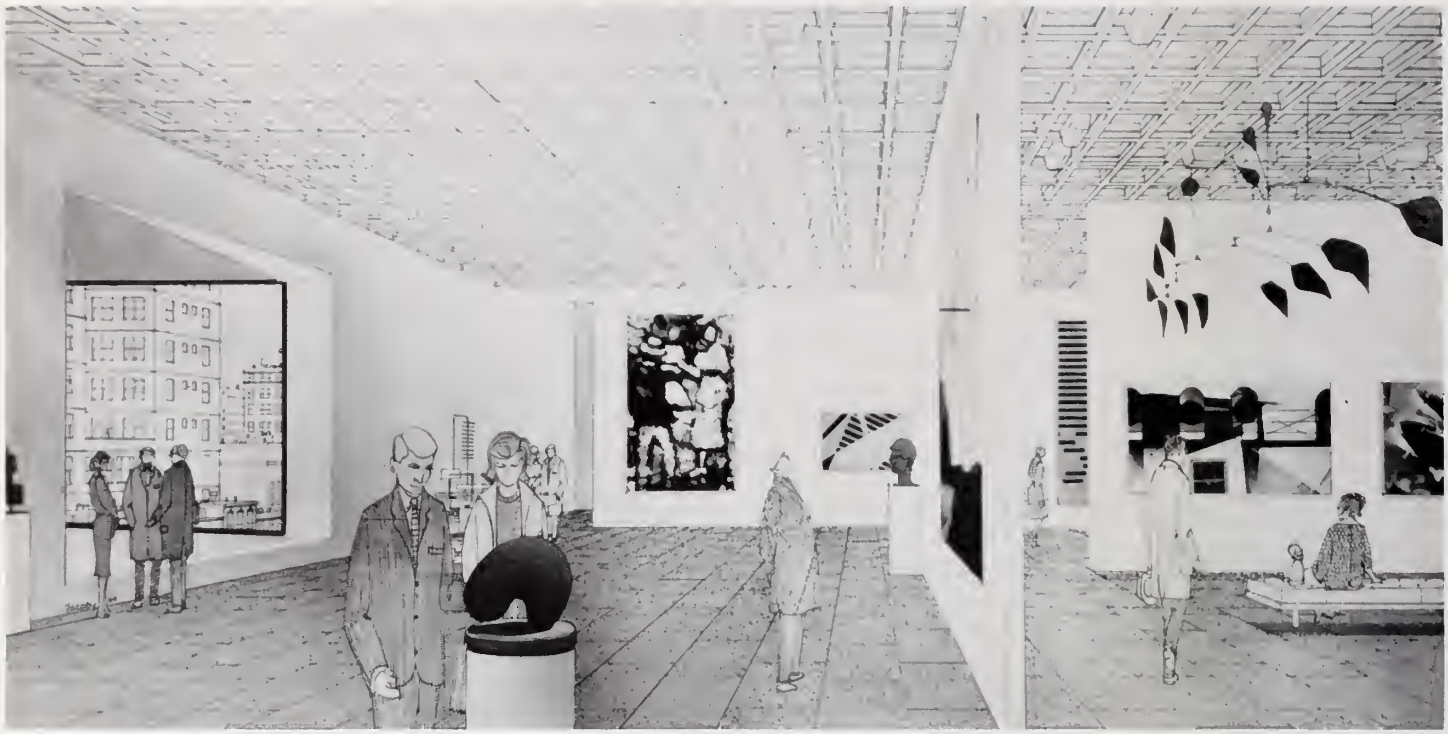
The new building will permit the Whitney to keep selections from its permanent collection on view at all times, and simultaneously to expand both the size and number of its loan exhibitions. An $8,000,000 campaign was launched in May to raise funds for the site, construction of the Museum and the broader program of activities envisaged.

Preceding page: scale model by Pierre Lutz.

The sunken sculpture garden.



A view of the fourth-floor gallery.



The main entrance on Madison Avenue.

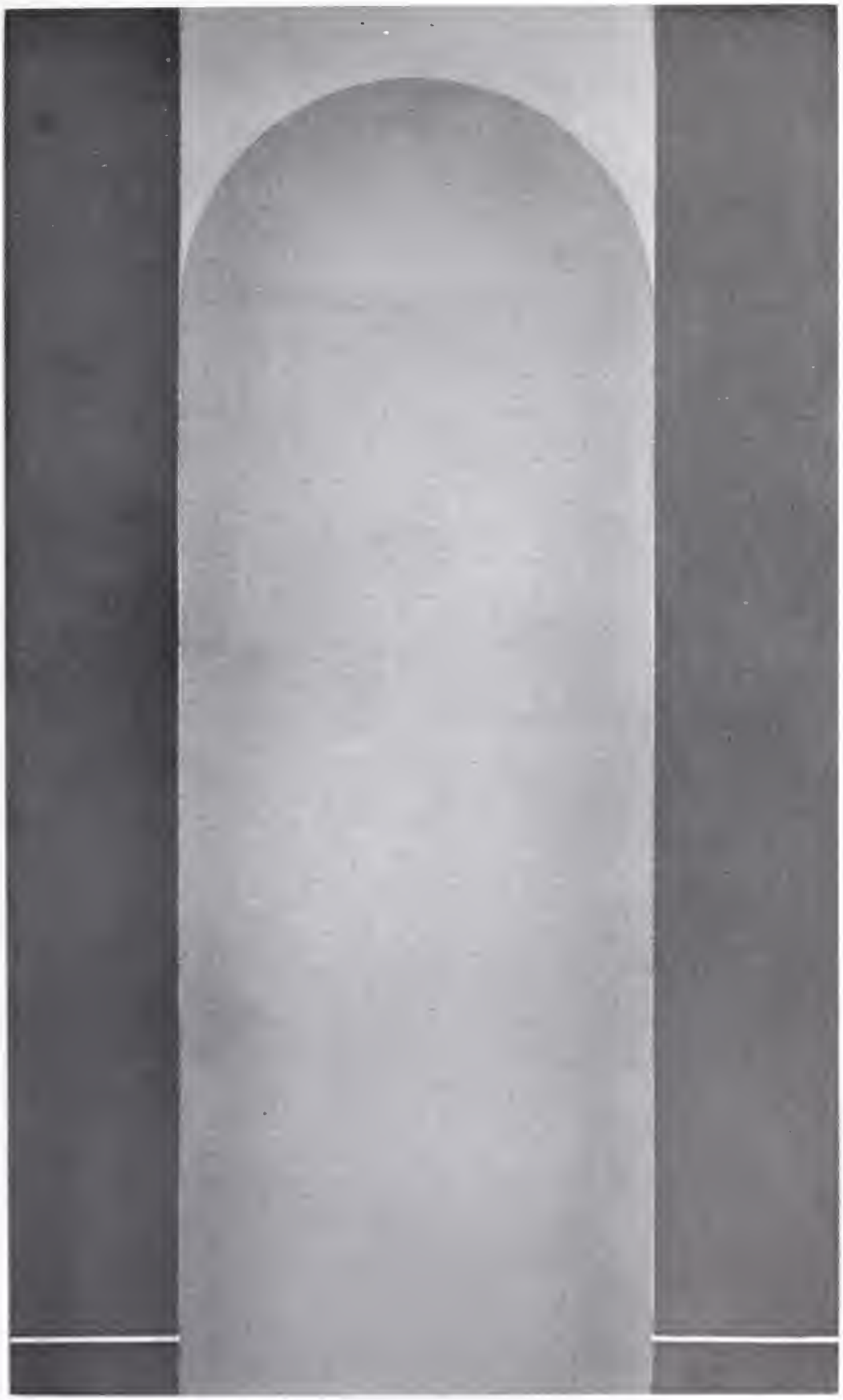
The Madison Avenue facade.

Renderings by Helmut Jacoby.

RECENT ACQUISITIONS

Some of the Museum's outstanding acquisitions, made since the last issue of *The Whitney Review*, are illustrated on the cover and in the following pages. A complete list is included. Some of the most important purchases were made by the Friends' Acquisitions Committee and are discussed in *Activities of the Friends*.

A new fund, for the purchase of work by artists not previously represented in the collection, was generously established this year by the Larry Aldrich Foundation. The fund will provide $5,000 a year for five years. It has already added works by five promising artists, most of them young and not yet widely recognized, to the collection. More individual gifts of works of art have been received by the Museum this year than at any time in its past.



MILLE ANDRÉ JEVIC.
MONUMENT TO AN UNKNOWN SOLDIER
1963. OIL. 70 X 42.
LARRY ALDRICH FOUNDATION FUND.

LEONARD BASKIN.

HEPHAESTUS.

1963. BRONZE. 63¼ HIGH.

GIFT OF THE FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART.

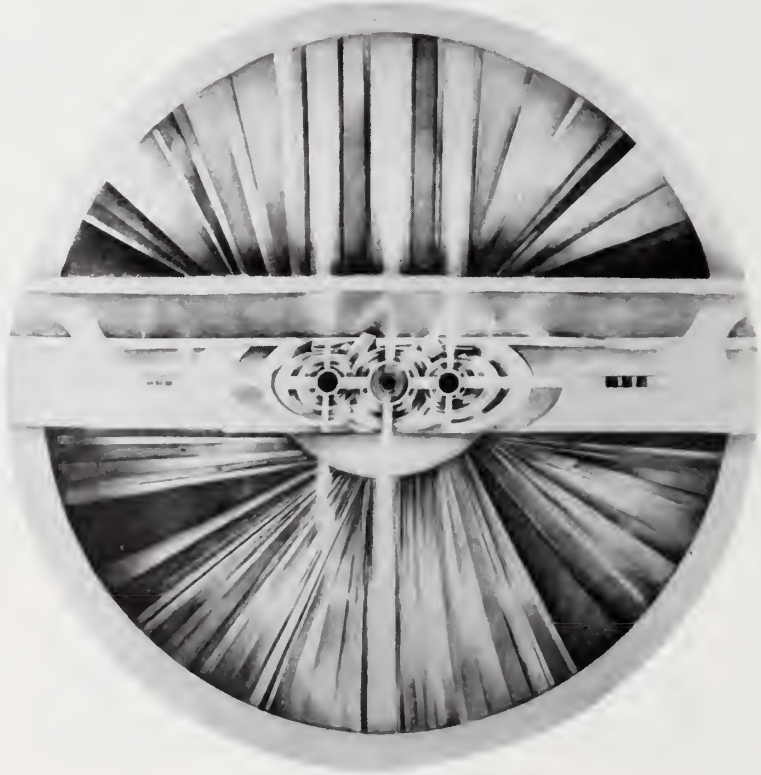
ROBERT BEAUCHAMP.

ANGEL

1963. OIL. 72 X 80.

LARRY ALDRICH FOUNDATION FUND.

ROGER BOLOMEY.
HOBOKEN, NUMBER 11.
1964. POLYURETHANE AND WOOD. 66¼ HIGH.
GIFT OF THE FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART.



LEE BONTECOU.
UNTITLED.
1963. PENCIL AND SOOT. 47¼ DIAM.
GIFT OF THE FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART.

PETER BUSA
AUTUMN PATH
1958. OIL, 72 × 54.
GIFT OF MR. AND MRS. MILTON A. KIMMELMAN.

VARUJAN BOGHOSIAN.
HOMAGE TO ORPHEUS.
1963. WOOD, NAILS AND SHEET METAL. 82 HIGH.
GIFT OF MR. AND MRS. ROBERT M. BENJAMIN.

JOHN COVERT.
RESURRECTION.
1916. OIL. 25¼ X 27.
GIFT OF CHARLES SIMON.

BURGOYNE DILLER.
FIRST THEME: NUMBER 10.
1963. OIL. 72 X 72.
GIFT OF THE FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART.

CARL HOLTY.
ORANGE AND GOLD.
1942. OIL. 54 X 40.

ROBERT INDIANA

THE X 5

1963 OIL 108 X 108

(FIVE PANELS, EACH PANEL 36 SQUARE).

ALEXANDER LIBERMAN.
DESTINY II.
1963. ALUMINUM. 39¼ HIGH (INCLUDING BASE).
ANONYMOUS GIFT.

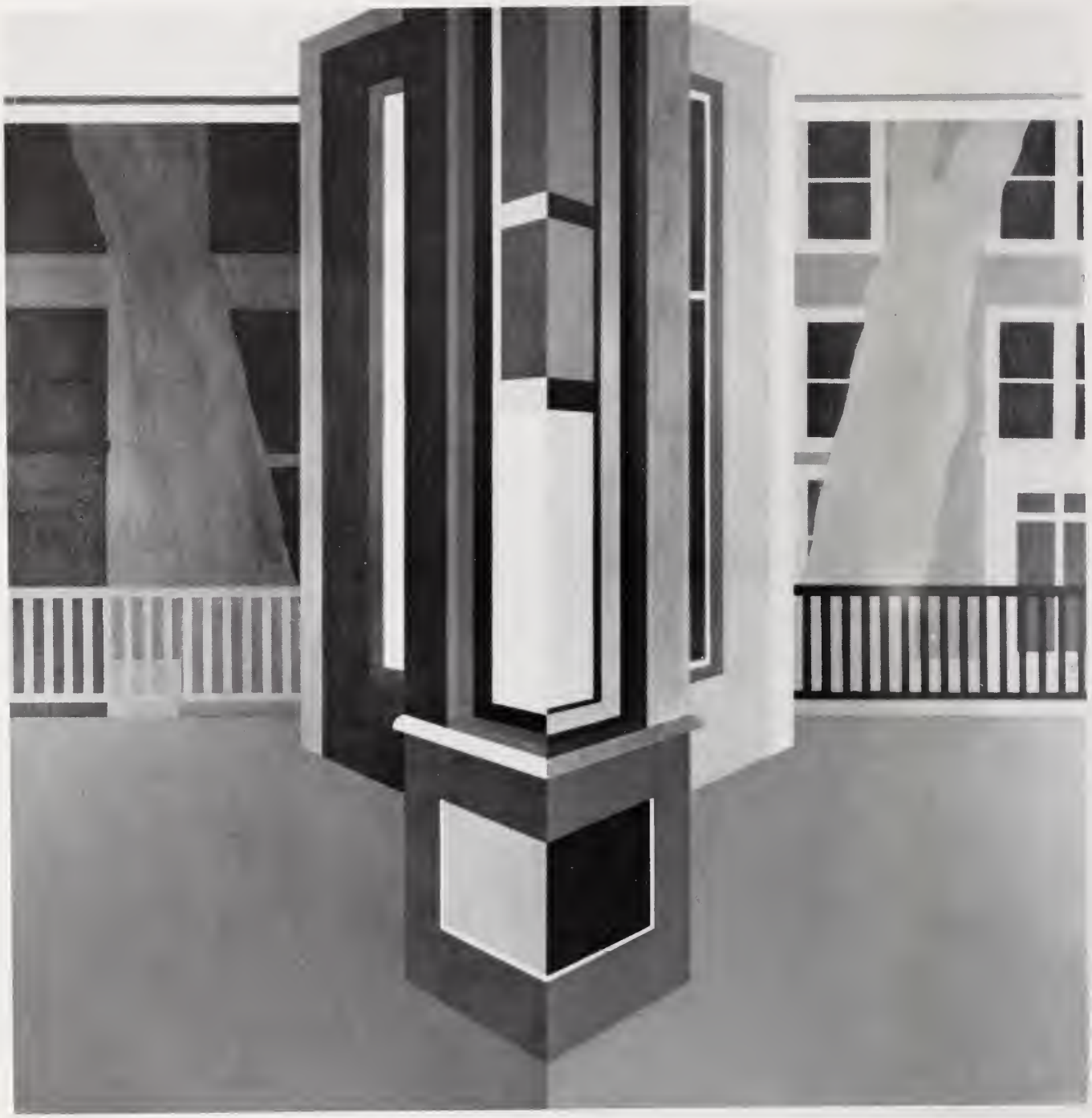
CARL MORRIS.
SUN SPOOL.
1963. OIL. 46 x 58.
GIFT OF MR. AND MRS. JACOB M. KAPLAN.

MARISOL.

WOMEN AND DOG.

1964. WOOD, PLASTER, LIQUITEX AND MISCELLANEOUS. 91 1/2 LONG (AS INSTALLED).

GIFT OF THE FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART.



GEORGE MUELLER.
SUMMIT STREET III.
1963. OIL. 94 X 90.
GIFT OF AN ANONYMOUS FOUNDATION (AND PURCHASE).

WALTER MURCH.
STUDY FOR "THE BIRTHDAY."
1963. PENCIL, WASH AND CRAYON. 23 X $17\frac{1}{2}$.
NEYSA MCMEIN PURCHASE AWARD.

ABBOTT PATTISON.
ALLEGHENY.
1960. BRONZE. $72\frac{1}{2}$ LONG.
GIFT OF MR. AND MRS. KENNETH F. MONTGOMERY.

JAMES ROSENQUIST.
UNTITLED.
1963. OIL. 72 X 72.

JULIUS SCHMIDT
CAST IRON, 1961
1961 49¼ × 12
GIFT OF THE FRIENDS
OF THE WHITNEY MUSEUM OF AMERICAN ART

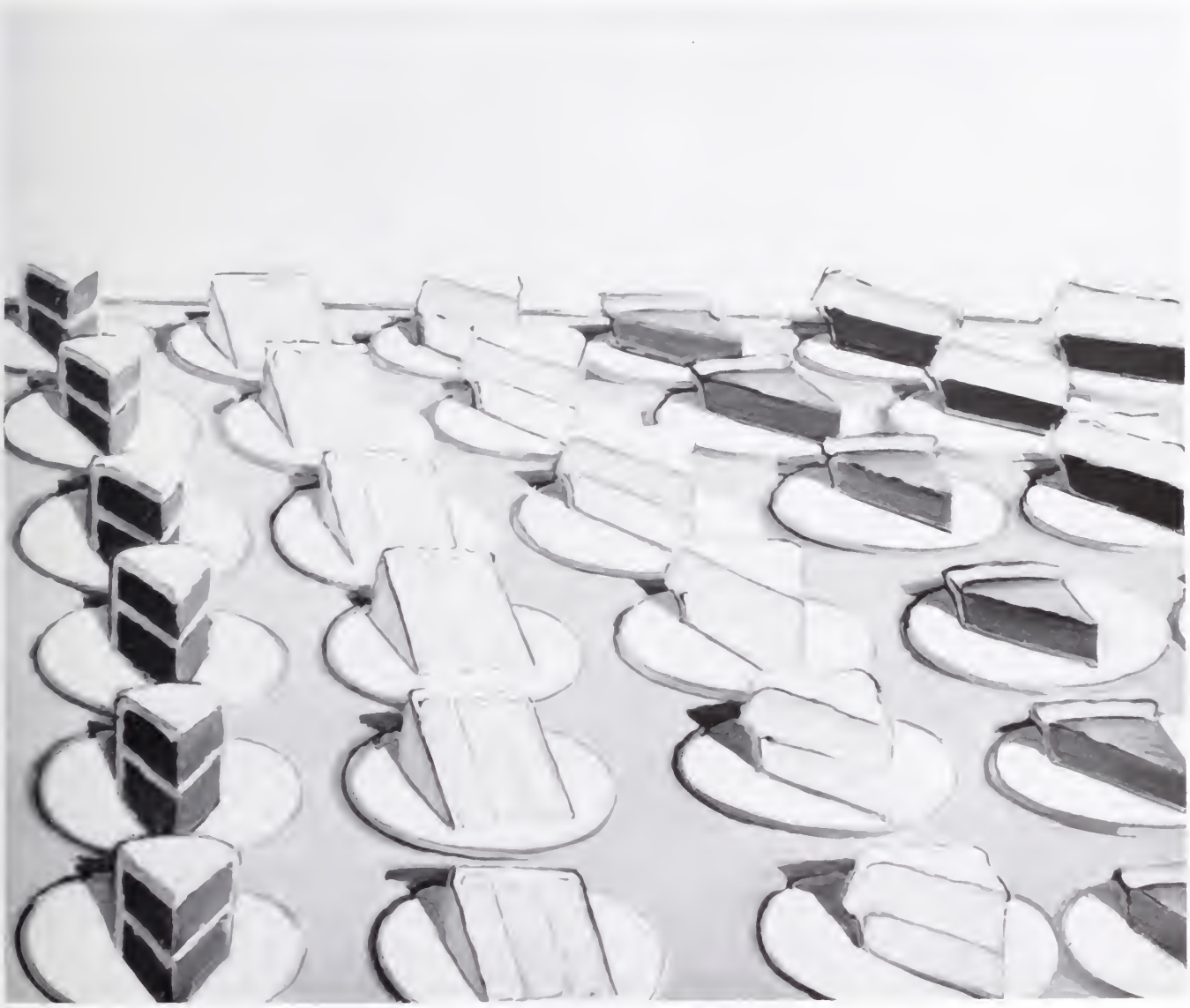
JOSEPH STELLA
TROPICAL SONATA
1920-21. OIL, 48 × 29.

ALBERT SWINDEN.

INTROSPECTION OF SPACE.

N.D. OIL 30 X 40.

GIFT OF THE HERBERT AND NANNETTE ROTHSCHILD FUND.



WAYNE THIEBAUD
PIE COUNTER
1963 OIL 30 X 36.
LARRY ALDRICH FOUNDATION FUND.

PHILIP EVERGOOD.
THE JESTER.
1950. OIL. 72 X 96.
GIFT OF SOL BRODY (SUBJECT TO LIFE INTEREST).

ERNST VAN LEYDEN.
BIRDS OF NIGHT.
1962. COLLAGE.
GIFT OF THE FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART.

ALEX KATZ.
ELI.
1963. OIL, 72 X 86.
GIFT OF ANONYMOUS DONOR.

GIFTS OF THE FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART

Anuszkiewicz, Richard b. 1930
The Fourth of the Three. 1963.
Liquitex on composition board.
48½ x 48½. 64.4.

Baskin, Leonard b. 1922
Hephaestus. 1963. Bronze. 63¼ high. 64.16.

Bolomey, Roger b. 1918
Hoboken, Number 11. 1964. Polyurethane and wood.
66¼ high. 64.25.

Bontecou, Lee b. 1931
Untitled. (1963.) Pencil and soot on muslin.
47¼ diam. 64.12.

Diller, Burgoyne b. 1906
First Theme: Number 10. 1963.
Oil on canvas. 72 x 72. 64.26.

Gottlieb, Adolph b. 1903
Excalibur. (1963.) Oil on canvas. 84 x 90.
Gift of the Friends (and purchase). 64.5.

Marisol b. 1930
Women and Dog. (1964.) Wood, plaster,
liquitex and miscellaneous items.
91 long (as installed). 64.17.

Schmidt, Julius b. 1923
Cast Iron, 1961. 1961. 49¼ high. 64.24.

Van Leyden, Ernst b. 1892
Birds of Night. 1962. Collage on canvas.
80½ x 102½. 64.13.

NOTE: *Dimensions of paintings are in inches, height preceding width. The dimensions of watercolors and drawings are sight (measured within the frame or mat opening), unless otherwise noted. The largest dimension of sculpture is given, in inches. For reliefs, height and width are given, in that order. Unless otherwise stated, the support for watercolors and drawings is paper. Dates following titles are inscribed on the works themselves unless enclosed in parentheses.*

ACQUISITIONS BY THE MUSEUM

Andrejevic, Milet b. 1925
Monument to an Unknown Soldier. 1963.
Oil on canvas. 70 x 42.
Larry Aldrich Foundation Fund. 64.7.

Barnet, Will b. 1911
Mother and Child. 1961. Oil on canvas. 56 x 26.
Gift of Mr. and Mrs. Leonard S. Field. 64.15.

Beauchamp, Robert b. 1923
Angel. 1963. Oil on canvas. 72 x 80.
Larry Aldrich Foundation Fund. 64.8.

Boghosian, Varujan b. 1926
Homage to Orpheus. 1963.
Wood, nails and sheet metal. 82 high.
Gift of Mr. and Mrs. Robert M. Benjamin. 64.3

Bultman, Fritz b. 1919
Vase of Winds II. (1961-62.)
Bronze. 59½ high. Purchase. 64.1.

Busa, Peter b. 1914
Autumn Path. (1958.) Oil on canvas. 72 x 54.
Gift of Mr. & Mrs. Milton A. Kimmelman. 63.68.

Cadmus, Paul b. 1904
The Bath. 1951. Tempera. 14 x 16.
Anonymous gift (subject to life interest).64.40.

Finistere. 1952. Tempera. 10 x 13½.
Anonymous gift (subject to life interest). 64.41.

Sailors and Floosies. 1932.
Oil and tempera on panel. 25 x 39½.
Anonymous gift (subject to life interest). 64.42.

Shore Leave. 1933.
Oil on canvas. 32¼ x 35¼.
Anonymous gift (subject to life interest). 64.43.

Calder, Alexander b. 1898
Firemen's Dinner for Brancusi. (1926.)
Oil on canvas. 36 x 42. Gift of the artist. 63.58.

Carton, Norman b. 1908
Narcissus. (1962.)
Oil on canvas. 48 x 60. Purchase. 63.72.

Covert, John 1882-1960
Resurrection. 1916.
Oil on composition board. 25¼ x 27.
Gift of Charles Simon. 64.18.

Day, Worden b. 1916
Magnetic Tide I. (1961.)
White ink on composition board. 28 x 21 7/8.
Gift of Miss Newell Marshall. 64.38.

Eilshemius, Louis M. 1864-1941
Samoan Nude. n.d.
Oil on composition board. 30 x 22.
Gift of Mr. and Mrs. Sidney Elliott Cohn. 63.79.

Evergood, Philip b. 1901
The Jester. 1950. Oil on canvas. 72 x 96.
Gift of Sol Brody
(subject to life interest). 64.36.

Anne Feinberg. c. 1930.
Oil on canvas. 45 x 24.
Gift of Mr. & Mrs. William Feinberg
(subject to life interest). 64.45.

Ferber, Herbert b. 1906
Running Water I. (1956.)
Brazed brass and copper. 53½ high.
Gift of Mr. and Mrs. Samuel M. Kootz. 63.61.

Follett, Jean b. 1917
Lady with the Open Door Stomach. (1956.)
Painted wood, assemblage. 46¼ x 48.
Anonymous gift. 63.60.

Franck, Frederick b. 1909
Jacques Lipchitz. 1960.
Ink. 18⅜ x 24⅜ (over-all).
Gift of Mrs. Jean Lipman. 63.71.

Gelb, Jan b. 1906
She. (1962.) Oil on canvas. 63 x 53.
Gift of Mr. and Mrs. Leonard Bocour. 63.59.

Hartley, Marsden 1877-1943
Still Life with Pears. 1923-26.
Oil on canvas. 19½ x 24.
Gift of Dr. Meyer A. Pearlman
(subject to life interest). 64.48.

Hedge, Gene b. 1928
Untitled. (1963.) Assemblage. 47½ x 35½.
Larry Aldrich Foundation Fund. 63.80.

Holty, Carl b. 1900
Orange and Gold. 1912. Oil on canvas.
51 x 30. Purchase. 63.76.

Homer, Winslow 1836-1910
Mead's Perch, Probably 1864.
Crayon. 9¼ x 8 (over-all).
Gift of Miss Emily H. Howell. 63.71.

Indiana, Robert b. 1928
The X 5. 1963. Oil on canvas. 108 x 108
(5 panels, 36 x 36 each).
Purchase. 64.9.

Kane, John 1860-1934
Junction Hollow. 1932. Oil on canvas. 18 x 26.
Gift of Dr. and Mrs. Allan Roos
(subject to life interest). 64.11.

Katz, Alex b. 1927
Eli. (1963.) Oil on canvas. 72 x 86.
Anonymous gift. 64.37.

Kipp, Lyman b. 1929
Uranon. 1963. Bronze. 55 high.
Anonymous gift. 64.14.

Knaths, Karl b. 1891
Fisherman's Shack. (1959.)
Oil on canvas. 50 x 30.
Gift of Mr. and Mrs. Leonard S. Field. 63.75.

Kriesberg, Irving b. 1919
That Everlasting Tuttle. (1963.) Oil on canvas.
76 x 110 (5 panels, 76 x 22 each).
Gift of the artist under the
Ford Foundation Purchase Program. 64.33.

Kuhn, Walt 1877-1949
Apples and Pineapple on White Cloth. 1940.
Oil on canvas. 16 x 20.
Gift of Dr. Edmund N. Goodman. 63.77.

Kusama b. 1929
Air Mail Stickers. 1962.
Collage on canvas. 71½ x 67½.
Gift of Hanford Yang. 64.34.

Lamis, Leroy b. 1925
Ask Not. 1964. Plastic. 127⅛ high.
Gift of Mr. and Mrs. Roy R. Neuberger. 64.35.

Lazzari, Pietro b. 1898
Burnt Hope. (1963.) Mixed media. 36 x 52.
Gift of Mrs. Felix S. Cohen. 63.65.

Liberman, Alexander b. 1912
Destiny II. (1963.) Aluminum. 39¼ high
(including base).
Anonymous gift. 64.2.

Martin, Agnes b. 1916
Milk River. 1963.
Oil on canvas. 72 x 72.
Larry Aldrich Foundation Fund. 64.10.

Martyl b. 1918
Hostile Frost. 1963. Oil on canvas. 50¼ x 65.
Gift of Walter R. Beardsley. 63.73.

Mintz, Raymond b. 1925
Vineyard on the Hill. 1956.
Oil on canvas. 37½ x 31¼.
Gift of Mr. and Mrs. John Clancy. 64.19.

Morris, Carl b. 1911
Sun Spool. 1963. Oil on canvas. 36 x 58.
Gift of Mr. and Mrs. Jacob M. Kaplan. 63.62.

Molla b. 1916
Presence, Number 3. (1962.)
Collage on board. 39¼ x 29¼.
Gift of Horace Richter. 63.67.

Mueller, George b. 1929
Summit Street III. (1963.)
Oil on canvas. 91 x 90.
Gift of an anonymous foundation
(and purchase). 63.81.

Murch, Walter b. 1907
Study for "The Birthday." 1963.
Pencil, wash and crayon. 23 x 17½.
Nessa McMeen Purchase Award. 64.6.

Patrison, Abbott b. 1916
Allegheny. 1960. Bronze. 72½ long.
Gift of Mr. and Mrs. Kenneth F.
Montgomery. 64.22.

Pollack, Reginald b. 1924
The Forest. 1963. Oil on canvas. 42¼ x 48.
Gift of the Greylock Foundation. 63.78.

Rosenquist, James b. 1933
Untitled. 1963. Oil on canvas. 72 x 72.
Purchase. 64.20.

Sage, Kay 1898-1963
New Haven Last Stop. 1961.
Wood and bone on homosote. 13 x 11 (over-all).
Bequest of Kay Sage Tanguy. 64.82.

Saunders, Raymond b. 1934
Winterscape. (1962.) Oil on canvas.
36½ x 51. Gift of the artist under the
Ford Foundation Purchase Program. 64.14.

Schreiber, Georges b. 1904
Through My Window Pane. 1963.
Watercolor. 35 x 26½.
Gift of S. H. and Helen R. Schener. 63.64.

Sills, Thomas b. 1914
Green Wind. (1963.) Oil on canvas. 68 x 44.
Gift of Miss Jeanne Reynal. 64.21.

Stamos, Theodoros b. 1922
Legend of Dwelling. 1947.
Oil on composition board. 25 x 40.
Gift of David M. Solinger
(subject to life interest). 64.46.

Stella, Joseph 1877-1946
Tropical Sonata. (1920-21.)
Oil on canvas. 48 x 29. Purchase. 63.63.

Swinden, Albert 1899-1961
Introspection of Space. n.d. Oil on canvas
mounted on composition board. 30 x 40.
Gift of the Herbert and Nannette
Rothschild Fund. 63.70.

Tam, Reuben b. 1916
Barrels at Fish Beach. 1948.
Oil on composition board. Approx. 18 x 24.
Gift of David M. Solinger
(subject to life interest). 64.47.

Thiebaud, Wayne b. 1920
Pie Counter. (1963.) Oil on canvas. 30 x 36.
Larry Aldrich Foundation Fund. 64.11.

Van Gent, Cock b. 1925
The Plague. II. 1963.
Casein. 18⅜ x 24⅜. (over all).
Gift of Mr. and Mrs. Albert Dorne. 63.66.

Von Ringelheim, Paul b. 1934
Scylla. 1963. Bronze. 101¼ long.
Gift of Miss May Walter. 64.23.

Walkowitz, Abraham b. 1880
Color Symphony Numbers 1-4. 1913. Watercolo
(Nos. 1, 3) 11⅞ x 9; (No. 2) 11⅝ x 9;
(No. 3) 83¼ x 121⅛ (all over-all).
Gift of the artist. 64.28.

From Life to Life. 1913. Pencil. 30⅞ x 18⅞.
Gift of the artist. 64.29.

Black and White Drawing. (1913.)
Pencil. 20¼ x 16. Gift of the artist. 64.30.

Figures in Landscape. 1932. Watercolor.
22 x 30¼. Gift of the artist. 64.31.

Fishermen. 1930. Watercolor. 22⅝ x 30⅞.
Gift of the artist. 64.32.

Williams, Neil b. 1939
Polemic Dilemma. 1964.
Liquitex on canvas. 76¼ x 88¼.
Gift of Mr. and Mrs. Robert M. Benjamin. 64.3

Wojciechowsky, Agatha b. 1893
Untitled. 1962.
Watercolor. 14 x 10½ (over all).
Gift of Anne H. Ekstrom. 63.69.

Zogbaum, Wilfrid b. 1915
III. 1963.
Painted parkerized steel and stones.
57 high. Purchase (and exchange). 64.27.

THE MUSEUM ELECTS

Two new Trustees, Armand G. Erpf and Benno C. Schmidt, were elected to the Museum's Board during the past season. In addition, Robert W. Sarnoff, recently elected President of the Friends of the Whitney Museum, is serving as a Trustee ex officio, *as provided in the Museum's constitution. Since 1961, the Whitney's Board has grown from seven to eighteen members, as the Museum has moved from a small, family-supported institution towards national character and scope.*

Fabian Bachrach

ARMAND G. ERPF

Mr. Erpf is a General Partner in Carl M. Loeb, Rhoades and Company. He is Chairman of the Executive Committee and Director of the Crowell-Collier Publishing Company, and is also a director of many other firms. A graduate of Columbia University, he serves as Chairman of the Council of its Graduate School of Business, Chairman of the Columbia Associates and is a Charter Member of the Council of the Department of Art History and Archeology. Long active in the Museum's affairs, he is a Director of the Friends of the Whitney Museum and has just concluded a two-year term as President of that organization.

Conway Studios

BENNO C. SCHMIDT

Mr. Schmidt is Managing Partner of J. H. Whitney and Company, a New York private investment firm, and is a director of the Freeport Sulphur Company, Transcontinental Gas Pipe Line Corporation, General Signal Corporation, and other concerns. A native Texan, Mr. Schmidt formerly taught law at the University of Texas, was Thayer Teaching Fellow at the Harvard Law School and was an official of the War Production Board and the U. S. Department of State. He is a member of the Board of Managers of Memorial Hospital and a Trustee of St. Bernard's School, and has been identified with many New York City cultural and welfare activities.

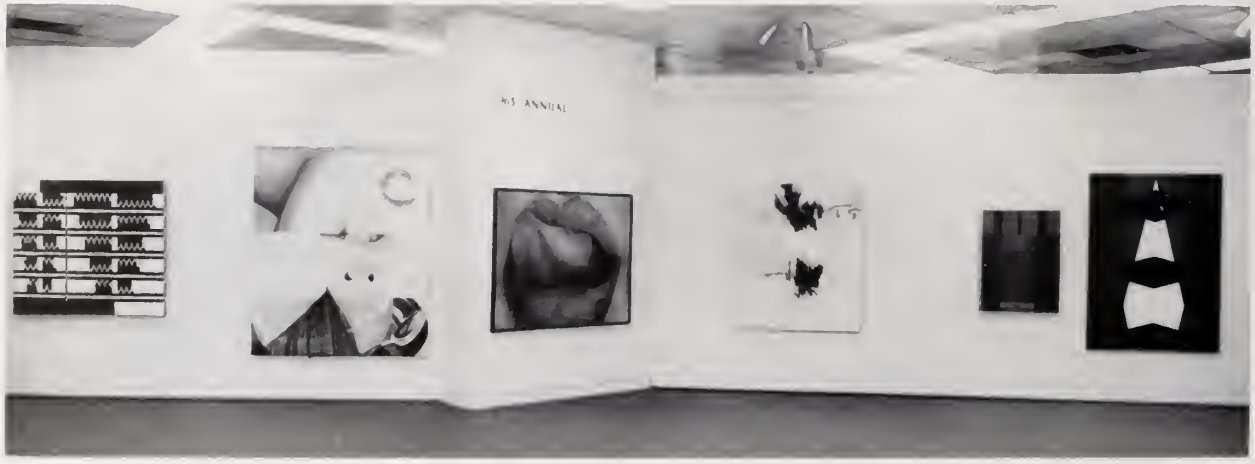
ROBERT W. SARNOFF

Mr. Sarnoff is Chairman of the Board and chief executive officer of the National Broadcasting Company. His interest in educational and cultural affairs produced the first regular opera-producing program on television and the first classroom to offer degree credits through television. He is perhaps best known for his role in initiating the Kennedy-Nixon debates during the 1960 Presidential campaign, an event that has had a profound effect on the American political process. Mr. Sarnoff is a director of the American Arbitration Society, a director of the Harvard Alumni Association, a trustee of Franklin and Marshall College and National Co-Chairman of the American National Red Cross.

EXHIBITIONS

Nine major exhibitions were mounted by the Museum during the past season. Seven of these were assembled by the staff, two came from other museums. All but two of the nine are listed below. The Recent Acquisitions exhibition (April 14 - 29) and The Friends Collect (May 8 - June 16) are covered elsewhere in this issue.

SIXTY YEARS OF AMERICAN ART (September 17 - October 20). Selections from the Museum's permanent collection, arranged in roughly chronological order, filled the entire building with about 130 works by more than 100 artists. Illustrated: John Steuart Curry, *Baptism in Kansas,* 1958, oil.



ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN PAINTING (December 11 - February 2). Like its predecessors, this was an invited show, assembled by the whole staff, and surveying work of the last two years across the country. Twenty-eight artists, out of 145 represented, were exhibiting at the Whitney for the first time. Illustrated: a view of the third-floor galleries with works by Jensen, Rauschenberg, Stevenson, Stamos, Manso and Daphnis.

JOSEPH STELLA (October 24 – December 4). A major retrospective exhibition of paintings, drawings, collages and pastels by America's only significant Futurist, who died in 1946. It was assembled by John I. H. Baur, who wrote the catalogue, as well as a forthcoming book on the artist. Illustrated: *Battle of Lights, Coney Island*, 1913-14, oil, lent by Yale University Art Gallery, Collection Société Anonyme.

MAINE AND ITS ARTISTS, 1710 - 1963 (February 11 - March 22). An exhibition organized by Colby College, in Maine, to celebrate its 150th Anniversary. Lloyd Goodrich assisted in the selection, which covered 250 years of American art done in Maine. Illustrated: a guest at the private view with Thomas Seavey's ship's figurehead, *Minerva*, lent by the Bangor Historical Society.

JACK TWORKOV (March 25 - May 3). Another in the Museum's series of one-man shows devoted to artists in mid-career. The 85 paintings, drawings and collages were selected by Edward Bryant, Associate Curator, who also wrote the catalogue. The exhibition is now on tour to five museums in other parts of the country. Illustrated: *RWB #3*, 1961, oil, lent by the Leo Castelli Gallery.

GASTON LACHAISE (February 19 – April 5). French-born, Lachaise came to America at the age of 24 and became a leading pioneer of modern sculpture here. This retrospective exhibition of his work, the most comprehensive ever assembled since his death in 1935, was undertaken by the Los Angeles County Museum of Art. It was seen only there and at the Whitney. Illustrated: *Torso*, 1930, bronze, collection of the Whitney Museum of American Art

BETWEEN THE FAIRS: 25 YEARS OF AMERICAN ART, 1939 - 1964 (June 24 - September 23). About 150 outstanding works of art, covering all major trends in this rich period, were selected by Lloyd Goodrich for an exhibition designed especially for visitors to the New York World's Fair. About one third of the works were drawn from the Museum's own collection, the rest from lenders in all parts of the country. The catalogue introduction was by John I. H. Baur. Illustrated: David Smith, *Lectern Sentinel*, 1961, stainless steel, collection of the Whitney Museum of American Art.

ACTIVITIES OF THE FRIENDS

The Friends of the Whitney Museum of American Art was founded seven and one-half years ago. During that time the organization has helped the Museum in many ways, but its principal activity has been the purchase of works of art needed to round out the permanent collection. Its 81 acquisitions have now passed the quarter-million dollar mark. Purchases are made by a committee consisting of five members of the Friends and five members of the Museum's staff and Board. This year's Acquisitions Committee spent $31,875 for nine works of art, which are listed elsewhere in this issue. The purchases were divided about evenly between sculpture and painting and between examples of well- and lesser-known artists.

The special project of the Friends Exhibitions Committee is discussed in the following section of the magazine, *What the Friends Are Buying for Themselves*. Its Publications Committee continued to aid the Museum by partly subsidizing *The Whitney Review* and the catalogues of several exhibitions, as well as in making color plates.

Membership in the Friends has grown consistently every year since its founding; it is now at an all time high of 192. Many of these turned out for the Friends' annual party, an evening gala with dancing which marked the opening of The Friends Collect exhibition. The gala was preceded by a dinner for the Friends, and additional guests, at the Hotel Pierre. The Museum's fund drive in support of its new building was officially launched at this event, which concluded with talks by Senator Jacob K. Javits, Armand G. Erpf, Lloyd Goodrich and David M. Solinger. The accompanying photographs were all taken at the dinner.

Seen at the Museum's Dinner
for the Friends at the Hotel Pierre:

George W. Staempfli with the Friends' new President, Robert W. Sarnoff, and Mrs. Sarnoff.

Mrs. Wyatt Cooper, Mrs. Thomas LeBoutillier and Michael H. Irving.

Mrs. Joseph H. Hirshhorn, Mr. Hirshhorn and Mrs. Jerome A. Siegel.

Mrs. Joseph James Akston, Mr. Akston, with Selig S. Burrows, a new Director.

COMMITTEES OF THE FRIENDS

Acquisitions Committee:
Lawrence H. Bloedel, Chairman, Larry L. Aldrich, Lee A. Ault, Mrs. Robert M. Benjamin, Robert W. Sarnoff.

Exhibitions Committee:
Hudson D. Walker, Chairman, Selig S. Burrows, Mrs. John Alfred Cook, Selvin Donneson, Miss Patricia V. Marx, David A. Prager, Mrs. Richard Salomon, Mrs. Guy A. Weill.

Secretary of Membership:
David A. Prager

Publications Committee:
Roy R. Neuberger, Chairman, Mrs. Jean Lipman, M. Lincoln Schuster, David A. Teichman.

Exhibitions Committee, 1964-65:
Donald M. Blinken, Chairman, Jules Reiner, Mrs. Volney Righter, Mrs. Edward J. Ross, Mrs. Rudolph B. Schulhof, Frank A. Weil, Mrs. F. Warner Weisglass.

ELECTION OF DIRECTORS AND OFFICERS

At the Friends' Annual Meeting,
May 27, the following Directors were elected for the year 1964-65: Arthur G. Altschul, Lee A. Ault, Louis C. Baker, Robert M. Benjamin, William Benton, Donald M. Blinken, Lawrence H. Bloedel, Selig S. Burrows, Allan D. Emil, Armand G. Erpf, Irving Mitchell Felt, B. H. Friedman, Lloyd Goodrich, Ben Heller, Joseph H. Hirshhorn, Mrs. Michael H. Irving, Mrs. Jacob M. Kaplan, Donald P. Kircher, Mrs. Albert D. Lasker, Howard W. Lipman, Mrs. Albert A. List, Mrs. Alfred L. Loomis, Mrs. G. Macculloch Miller, Roy R. Neuberger, Duncan Phillips, David A. Prager, Nelson A. Rockefeller, Herbert M. Rothschild, Robert W. Sarnoff, David M. Solinger, Mrs. Otto L. Spaeth, Edward Durell Stone, Alan H. Temple, Hudson D. Walker, John Hay Whitney.

The Nominating Committee
for the election of Directors was: Robert M. Benjamin, Chairman, Armand G. Erpf, Mrs. Leonard S. Field, Mrs. Robert C. Graham, Alan H. Temple.

At a meeting of the Board of Directors,
June 9, the following officers were elected for the year 1964-65: Robert W. Sarnoff, President, Allan D. Emil, Vice President, Mrs. Frederick W. Hilles, Vice President, Mrs. Otto L. Spaeth, Vice President, David A. Prager, Secretary, Donald M. Blinken, Treasurer.

WHAT THE FRIENDS ARE BUYING FOR THEMSELVES

The Whitney Review's annual survey of private collecting by the Friends was graphically documented this year by an exhibition, THE FRIENDS COLLECT, which filled the whole Museum with acquisitions made by the members during the last five years. Organized by the Friends' Exhibitions Committee, Hudson D. Walker, Chairman, in collaboration with John Gordon, Curator of the Museum, it included over 150 works and constituted a kind of informal survey of twentieth-century American art. The selections illustrated are all drawn from the show, which was the Friends' seventh loan exhibition.

HARRY BERTOIA
UNTITLED
1960. STEEL, COPPER, BRONZE, BRASS, NICKEL, ETC. 77½ HIGH
COLLECTION OF ROBERT W. SARNOFF

JAMES BROOKS
KASS
1962. ACRYLIC EMULSION AND OIL. 48 X 54
COLLECTION OF MR. AND MRS. RICHARD RODGERS

CHARLES BURCHFIELD
LITTLE TREES DANCING
1956. WATER-COLOR. 33 X 40
COLLECTION OF MR. AND MRS. JOHN CLANCY

RICHARD DIEBENKORN.
YELLOW PORCH.
1961. OIL. 70 X 67.
COLLECTION OF MR. AND MRS. JEROME A. SIEGEL.

PHILIP EVERGOOD.
THE FUTURE BELONGS TO THEM.
1952. OIL. 60 X 40.
COLLECTION OF TERRY DINTENFASS.

JARED FRENCH.
STATE PARK.
1959. CASEIN. 31 X 31.
COLLECTION OF MR. AND MRS. R. H. DONNELLEY ERDMAN.

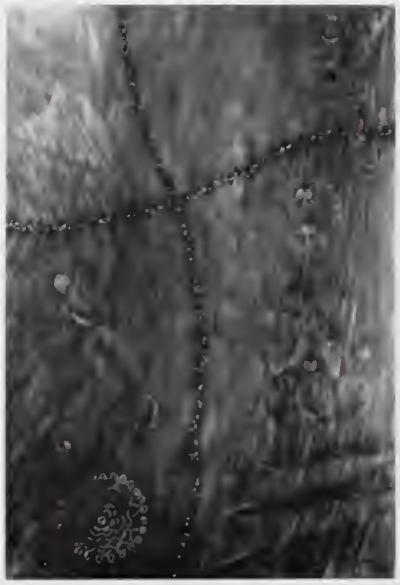
SIDNEY GOODMAN.
THE BRIDE.
1962. CHARCOAL. $28\frac{3}{4} \times 22\frac{1}{2}$.
COLLECTION OF MARTY GORDON.

MORRIS GRAVES
IN THE NIGHT
1943. TEMPERA $25\frac{1}{4} \times 37\frac{1}{2}$
COLLECTION OF MR. AND MRS. ROBERT M. BENJAMIN

CHILDE HASSAM
FLAGS, FIFTH AVENUE
1917. OIL. 36 X 30.
COLLECTION OF MR. AND MRS. IRVING MITCHELL FELT.

WILLIAM KIENBUSCH.
BLACK OCEAN, SEA GRASS.
1962. CASEIN. 32¼ X 44¼.
COLLECTION OF MR. AND MRS. JOHN MARIN, JR.

YASUO KUNIYOSHI.
FESTIVITIES ENDED.
1947. OIL. 40 X 70.
COLLECTION OF MRS. EDITH GREGOR HALPERT.



LOREN MACIVER.
DUBLIN AND ENVIRONS.
1950. OIL. 48 X 33.
COLLECTION OF MR. AND MRS. WALTER HOCHSCHILD.

MARISOL
THE JAZZ BAND.
1963. WOOD AND MIXED MEDIA. 95 X 107.
THE ABRAMS FAMILY COLLECTION, NEW YORK

WALTER MIDENER
MAN WITH BIRD
1961-62. MUNTZ METAL. 60 X 24
COLLECTION OF MR. AND MRS. NATHAN CUMMINGS

LARRY RIVERS
THE DRUMMER (ELVIN JONES)
1958. OIL. 68 X 58
COLLECTION OF MR. AND MRS. GUY A. WELLS

CHARLES SHEELER.
CALIFORNIA INDUSTRIAL.
1957. OIL. 25½ X 33½.
COLLECTION OF JOHN S. HILSON.

SYD SOLOMON.
PENDENT.
1961. OIL. 48 X 36.
COLLECTION OF ALBERT DORNE.

HIRAM WILLIAMS.
THREE WOMEN.
1959. OIL. 96 X 72.
COLLECTION OF LEE NORDNESS.

ANDREW WYETH.
ROAD CUT.
1961. TEMPERA. 16¼ X 35.
COLLECTION OF MR. AND MRS. CHARLES S. PAYSON.

Designed by Arnold Skolnick

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